

MARBLE
IN THE
HOME AND GARDEN

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Why ask for the moon
When we have the stars?

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MARBLE
IN THE
HOME AND GARDEN



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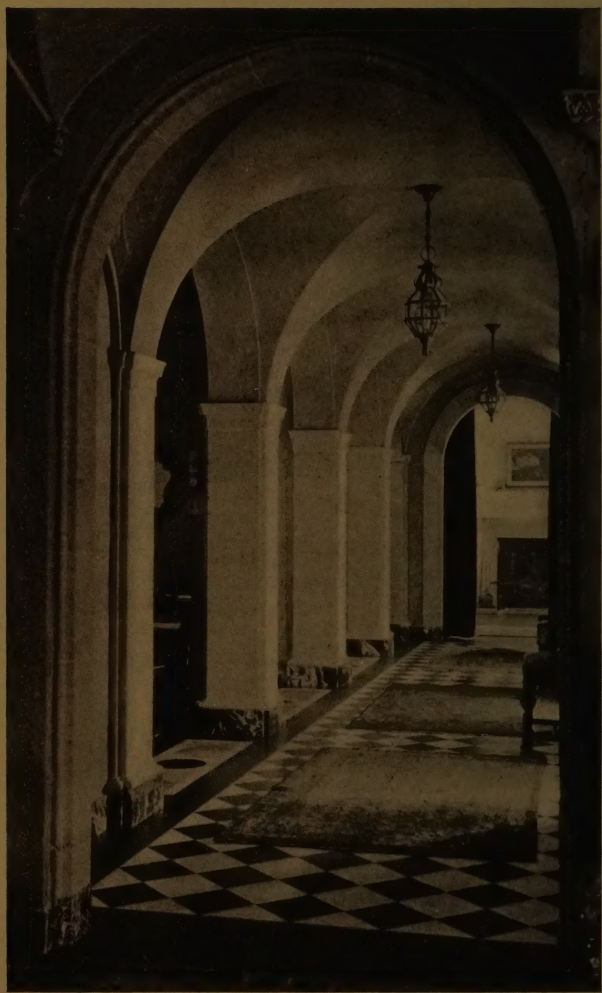
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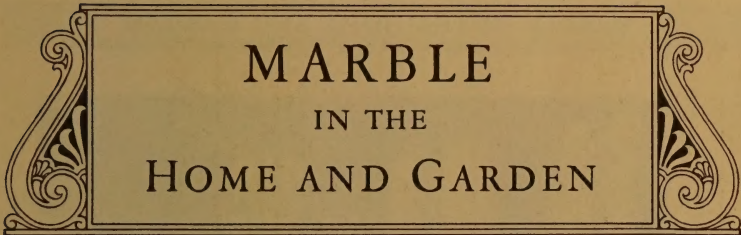
Pride of Mark
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Marble is delightfully decorative, with its myriads of lights and shades, its inimitable surface-markings, its striking translucence. And it is always impressive.



MARBLE

IN THE

HOME AND GARDEN

MARBLE IN THE HOME AND GARDEN

Marble always impressive

Marble in commercial structures and other important edifices deeply impresses the average man. Invariably he will enter the present-day bank, hotel lobby or art museum and admire the luxuriousness of the marble wainscot, the beauty of the marble floor, the dignity of the marble columns and the imposing sweep of the marble stairway. He will seldom, however, pause to consider that this same material may be—and frequently is—used to afford equally striking effects in the home. He has accustomed himself to think of marble as a semi-precious stone, eminently suited for the palaces of kings, glorious cathedrals and mighty memorials. The very use of the word “marble” itself is apt to conjure in his mind something of a composite picture of the Taj Mahal, the Temple of Solomon and the Church of St. Peter at Rome.



Marble floors are impervious to moisture.

The famous song, "I Dreamt That I Dwelt In Marble Halls," is an echo of this popular notion.

Marble used for centuries

It is true that marble is one of the oldest building materials known to man, and that it has played an important part in enriching the finest and most enduring structures of the ancients. The Greeks used it for their most important temples and each Phidias and Praxiteles employed it for his sculptures. The builders of Rome brightened their walls of brick and concrete by trimming them with an abundance of the vari-colored slabs, and

they laid down in their palatial homes marble floors executed in the most intricate patterns.

The mode is marble

Marble today has a much wider appreciation and application than it enjoyed in olden times. With the development of American marble deposits, the invention of modern machinery for quarrying, cutting and polishing the stone, and the perfection of transportation facilities, insuring quick and economical shipment, there has come about a more general realization of the advantages of marble for the more modest projects. There is a veritable "mode" for marble, a mode that is founded on the basic economies of the material as much as on its inimitable beauty.

It has ever been appreciated that certain types of residences need at least a touch of marble in their exteriors to relieve the monot-



A wealth of dignity.

ony of more prosaic materials, and to endow the elevations with the glow of life and the suggestion of rugged endurance. Moreover, marble window sills are a constant source of pleasure to the housewife. Rain or snow does not mar them. They do not have to be repainted, and their brilliant surface is an attractive feature to the occupants of the rooms.

But the use of marble for the interior as well, is now being greatly extended on the basis of good taste, beauty, cleanliness and long wear. Of all the materials available, not one has the power, as we have already shown, to suggest luxury as does marble.

A wide range of colors

It is obtainable in countless colors, providing a wide range from which to select the decorative



Such a table top is distinctive.



A charming fountain.

treatment that pleases best. For so delightfully decorative is marble in its myriads of lights and shades, that the black and gold of a marble top table in a hallway, the shining cleanliness of a marble sink in a bright little kitchen, the grace of a glowing sundial near a loved garden spot—all bring a fresh and joyful note to the home. The satisfaction of a marble mantel, sheltering fireside memories . . . the charming “old-fashioned” marble topped dresser made new by lovers of beauty . . . the delight of a marble bath . . . the beauty of a marble radiator top in a sunny breakfast room—these prove, in truth, that the slightest touch of marble lends to the home an atmosphere of luxury and grace far and away beyond the intrinsic value of the material itself.

Marble is economical

However, even the first cost of marble is not prohibitive. When, in addition, one takes into consideration its lasting qualities and its low upkeep cost, this material stands out as one of the least expensive and one of the most satisfactory at the command of the architect or the builder.

Though imitations galore are constantly making their appearance, marble is never in any danger of being displaced from its position as the favored medium for quality construction work, because no imitation is capable of being compared with this product of Nature's perfect workshop. For marble is never a "copy"—it is always an "original"—ancient as the old, old hills—tinted by a thousand suns—mellowed by the wind and time. There is, indeed, no substitute for marble.



The beauty of marble in the garden.

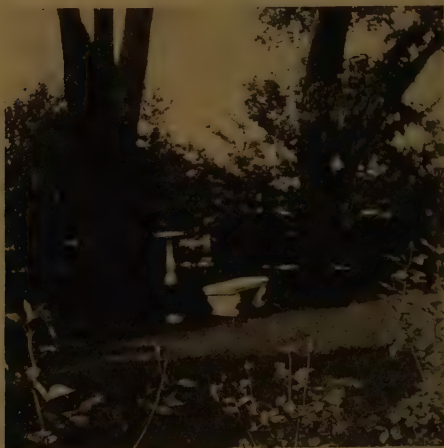


THE CHARMING HOUSE

Harmonious detail

The charming house is never easy to define or explain. It is seldom due simply to one or two outstanding beauties. The charming house is rather the result of a multiplicity of carefully considered detail, combining to give the harmony, ease and shining cleanliness that is the goal of every home owner of good taste.

To such a home marble is an invaluable means toward its objective. Its casual use both in the



A garden of enchantment—and of everlasting satisfaction, too.

garden and indoors serves many purposes, both of beauty and utility.

A stroll in the garden of "the charminghouse" frequently comes to a pause at marble sundial or marble

bordered pool. It stops indefinitely, and delightfully, at a low marble bench placed in the shade of deep shrubbery or overhanging trees.

Simple plots oftentimes beautiful

Sometimes—indeed, it has frequently happened—royal treasures have created nothing half so beautiful as the simple garden plot of the cottager beyond the gate. For lovely gardens are possible not only to lavish purses; they are possible also to purses having no other lining than genuine feeling for beauty and good taste.

Even to the limited home is possible the beauty

of white marble against dark shrubbery and bright-colored flowers.

Simple and charming pools or fountains can be created from marble—from reasonably priced marbles. Around them quaint flaggings can be laid, of random pieces of marble, irregular in size and shape. By using a variety of marbles, some with pronounced veinings, and others with a wealth of colors, a delightfully haphazard effect is achieved. If grass is allowed to grow between the slabs, the effect is generally enhanced.

Suggestive of Pan

A leaping faun of marble, or a dancing figure, or a sylvan nymph—these bring to mind that Pan's



Marble lends distinguished beauty to the formal garden.

reedy pipe might at any moment sound a magic note.

There is, of course, the attractive and the practical marble bench, necessary for comfortable enjoyment of the garden; and there are urns, helpful in the shrubbery and flower design.

Nor does the desirability of marble for garden ornament end with its beauty. Its unusual weathering qualities, its ability to withstand temperature changes and its imperviousness to moisture make marble the most practicable of materials for outdoor use. That it is really reasonable in



Delightful hospitality is suggested by a marble bench of simple design. Such benches are exceedingly durable, withstanding the ravages of winter or the heat of midsummer's sun.



Marble satisfies the cultural instinct.

price, further emphasizes its economy for such usage.

Stairways have character

But what about the use of marble inside the house? As one enters the home, the first thing that is apt to attract the eye is the main stairway. The stairway is reflective; facing it, the guest senses the spaciousness and quality of the house that surrounds it. He is welcomed, charmed, impressed or—sometimes—repelled.

Since its beginning as a part of the home, the stairway, in its placing and its design, has mirrored the characteristics of the life of the age. Babylonian and Egyptian records refer to outside

stairways and, in Greece and Rome, the outside stairway was blended with the exterior plan. Even in Norman England, squire and knight clattered up stone steps built along the rough-hewn wall.

The Gothic and the Renaissance eras brought the stairway definitely inside. In the gloomily magnificent palaces of those times it rose in spirals, superbly balanced and gracefully curved. It was mostly dextral—turning toward the right, the natural inclination of the right-handed man.

New possibilities

Then, with the coming of the lighter spirited Georgian period, new possibilities opened to stairway design. Grace, charm, hospitality, simplicity—all these were expressed by one or another of the modes created in the sprightly days of the eighteenth century.

It is interesting to see that, through all these periods, with all their many diversities and variations of feeling and style, marble has been a dominating stairway material. Such well-known instances as the marble stairs in the Lonja in Barcelona or in the Chateau Boise, in France, or in Dorchester House, London, are by no means exceptional. The infinite variety of marble, its

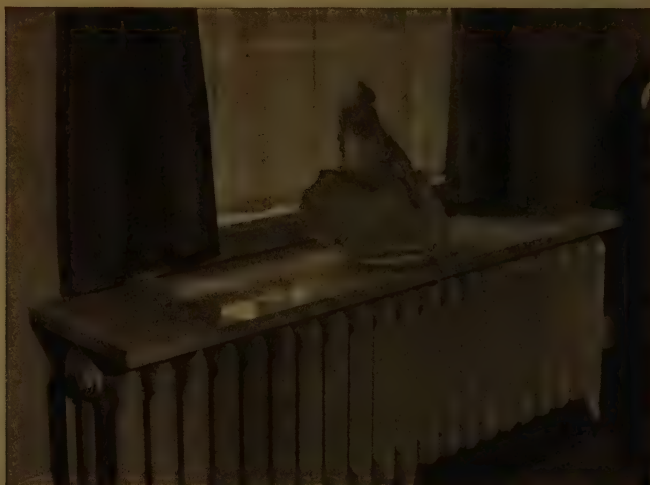
adaptability and its practicability, have permitted it to serve in the palace and in the unassuming home—in the country house and in the town house—with equal facility and success. With it the builder can achieve any design or effect that he may wish to produce; with it he can express charm, simplicity, hospitality, dignity or wealth.

In the simpler homes

Today, marble stairways are appearing, in increasing number, in dwellings of people of moderate means—thanks to a belated appreciation of the outstanding qualities and advantages which



Marble is adaptable to any decorative scheme.



Marble is delightful in its artistry.

the material itself possesses. The use of marble is by no means confined to the homes of the wealthy.

Marble is, for example, readily obtainable in quantity at a very moderate cost. It is adaptable to any scheme of interior decoration; a simply designed stairway of marble has an inherent dignity that lends itself to any "period." It is so beautiful—so delightful in its artistry—that it always attracts attention and enriches the whole stair hall. It requires no upkeep cost and it will endure years longer than the ordinary house itself.

Moreover, it is essentially sanitary and easy to keep clean; and it affords a non-slip surface that insures safety.

Marble radiator tops

Past the stairway of the charming house, the glance wanders pleasantly to a finely patterned marble floor in the sun room, lingers upon soft-toned marble radiator tops blending with the rooms in which they are placed and stays with delight upon a marble urn brightening a window niche with its vivid burden of flowers.

But, the charming house does not end with these

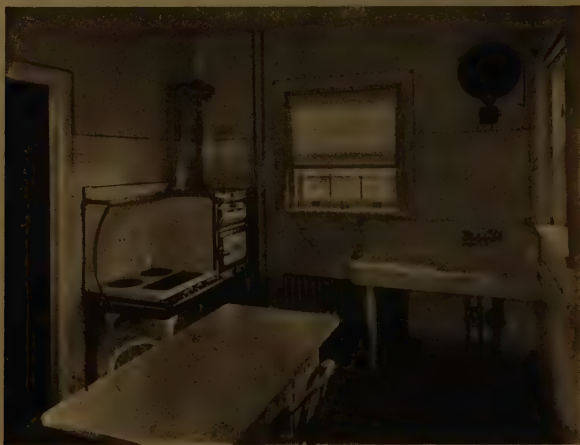


The lure of marble is sensed by everyone.

more leisurely rooms. With the aid of marble, the home retains its attractiveness in the busiest section—the kitchen. It not only retains attractiveness, but it gains even more in cleanliness, convenience and meticulous sanitation.

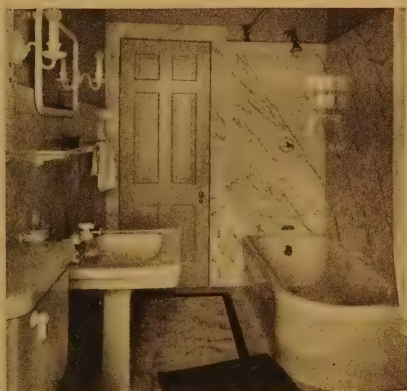
Marble in the kitchen

A marble topped table in the kitchen is the cleanest working surface obtainable and it is also the most practicable. A marble slab likewise, for the preparation of doughs, pastries, vegetables and meats, because it needs only wiping to make it perfectly clean, is one of the most convenient and labor-saving of kitchen utensils.



Such a kitchen is the acme of cleanliness.

Marble doesn't break under sudden applications of heat or cold—of hot water or ice, or even hot irons. It is very seldom chipped and, unlike other materials, such chippings are perfectly harmless



Marble is sanitary.

even if they should get into the food, as they dissolve at once in the acids of the stomach. The chippings of enamel, for instance, are the same as powdered glass.

And for the bath, too

Leaving the kitchen, one must certainly look at the bathroom of the charming home before bidding it adieu. And here we find a most practical use of marble's beauty, durability and inherent cleanliness. For marble affords the architect such an infinite variety of color schemes that he is possessed of scant imagination who cannot devise a composition that expresses an individuality and a distinctiveness that will set the room apart from all other bathrooms throughout the land.

He has his choice of an unlimited array of textures and colors, not alone for the walls, but for the floor, the window trim, the edges of the built-in soap dish, the sides of the tub, and for a dozen other places; and he can have his bathroom as white as the newly fallen snow, or as brilliant as the bird of paradise. But whether he runs wild with color or refuses entirely to be tempted by this new urge in interior decoration, he has the assurance that with marble he has a bathroom that is clean, impervious to moisture and, above all, enduring. Such a room is, all things considered, the most economical and the most satisfactory in the long run.



An inviting bathroom.



A charming stairway.

SERVING BEAUTY AND COMMON SENSE

TWO MASTERS ARE AS ONE TO MARBLE TRIMMED
HALLS AND STAIRWAYS

Our Puritan heritage

Perhaps it was due to our Puritan heritage that for a long time we Americans regarded anything beautiful as necessarily extravagant. Things practical were things plain, and a little dash of ugliness was invincible proof of worthiness.

But we are getting over that. Our houses are built to charm now, as well as to endure, and we

have introduced beauty and cheerfulness into the darkest corners of our kitchens.

The trend of today

There are our modern stairways. They are delightful evidence that we realize that loveliness and common sense may walk hand in hand. Not so long ago the entrances and hallways of even the richer homes inclined to straight and narrow lines and the use of dark-toned materials. Today's trend is all for broad, inviting spaces and materials which possess beauty and reflect a gracious hospitality.

More and more the desirability of marble is being recognized for the modern stairway. Even the very modest homes realize that with it they can achieve distinction and still be soundly practical.

Always in good taste

For marble is one of the most distinguished of materials. It is always in good taste; the purchaser never need speculate upon possible changes in fashion, for marble is a consistent fashion of its own. *Style moderne* uses it as freely as did the era of powdered wigs and patches.

It is obtainable in a great number of beautiful colors, ranging from spotless white to ebony

black; and some are so intricately patterned that they are decorative schemes in themselves.

Endless variety of colors

The lighter tones of marble are preferred in those hallways without much natural lighting, for they make it possible to obtain a sunlit effect where almost no sunlight penetrates; the darker tones, where there are many windows, are restful to the eyes. The adaptability and the flexibility of marble colorings are really endless; a variety and a tone can be found which will help any lighting or decorative scheme.

The homelier virtues

Coexistent with these qualities of distinction, loveliness and adaptability, are the homelier virtues of marble. It endures almost indefinitely—



The quiet beauty of marble floor and walls.

and needs no repairing or renovating; marble has no "run-down" periods. It cleans easily, and even the excessively used stairway seldom requires anything more strenuous than a mopping with soap and water. Fire finds it a sturdy fortress and heat to 1,000 degrees Fahrenheit does not affect it—an especially desirable quality in homes containing valuable furniture and possessions.

Low initial cost

As to the cost of marble installation, that also has labored under a misapprehension. The initial cost has never been much higher than that of corresponding materials and of course the maintenance cost has been practically nothing. The hardest substitute must be replaced long before marble shows even the mellowness of tone that is its only indication of its years, and, in the end, other materials are extravagant beside it.

Even the slight difference in its initial cost is becoming less and less. Better production methods, up-to-date machinery and improved organization have permitted the marble industry to produce more efficiently and more economically. There is now only about 10 per cent difference between the cost of wood and the cost of marble on the ornamental type of stairway; and this is the *initial* cost only.



A Regency commode with marble top.

THE SPIRIT OF LAVENDER AND OLD LACE IS REVIVED

When old furniture was "shabby"

Many of us can, with little effort, recall the old piece of furniture, perhaps a desk by William Savery or a pier table by Randolph, that stood, somewhat ashamed of its age, in a corner of the drawing-room. It was no doubt a lovely thing, and was cherished as a sort of family piece; but somehow in those days it did not seem to harmonize with the newer pieces that surrounded it; and usually, when company arrived, its history was

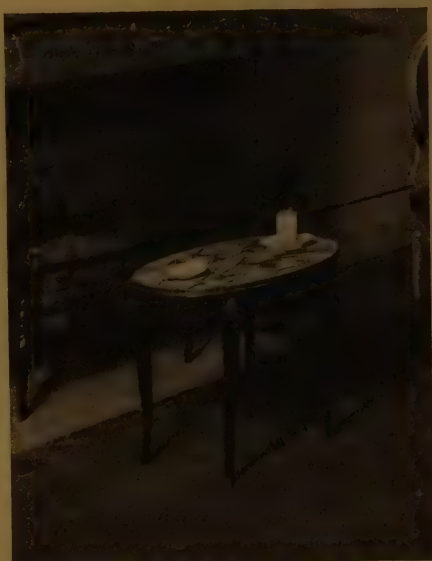
given in detail as a sort of apology for its presence—a history that was related with a curious mixture of pride in its honorable career and ancestry, and shame in its old-fashioned appearance.

New ideas prevail

What a contrast between such a scene and the one

we would find today. Nowadays the Savery desk is the focal point of the entire room. The discordant furniture has been subdued or discarded altogether and in its place are genuine antiques or clever reproductions, satisfactorily matched.

The mellow beauty of the eighteenth-century pieces is appreciated, even by those accustomed to their ownership, as a quality without price. No detail of appointment is considered too much effort if it is needed to round out the harmony of a



Beauty and endurance united.

room furnished in the golden age of American craftsmanship.

Genuine artistry; good taste

The creations of that richly productive period show genuine artistry of design and beauty of ornamentation. The cabinetmaker used fine mahogany from Santo Domingo, carving and gilding, and blended them with an impeccable good taste, to produce the aristocrats of our drawing-rooms.

Some of the handsomest pieces, such as the low-boys and pier tables, were topped with fine marble, for then, as now, marble was recognized as an harmonious accompaniment to all fine things.

Beauty blended with durability

It was the aim of the craftsman to build endurance as well as beauty into his productions; and he knew that marble, long after wood yielded to time, would show its surface unmarred, and mellowed to a softer charm.

Marble mellows with age

In reproductions of exquisite eighteenth-century pieces today, marble is used to carry out faith-

fully the old ideal of dignified ornamentation. On antiques that have been restored marble tops are preferred to new woods; the latter blend badly with the older sections, which have achieved with years that priceless mellowness of tone that no man-made effort can simulate. The marble, naturally soft and deep in hue, does not reveal its newness, and permits really desirable restoration.

Marble successfully adapted

Those who furnish their homes in the true spirit of the Colonial period adapt marble very successfully to their purpose; they find it an invaluable material where dignity, taste and perfect harmony are essential. It is a protection to the lesser durability of the pieces themselves. The new and harsh in woods and styles are sub-

duced by it to a minor note. The illusion that a powdered lady, in satin petticoat and red-heeled slippers, is likely, at any moment, to pen a note thereon lingers delightfully still.



Somnoc with marble top.



FIREPLACES AND MANTELPIECES

*"Men make them fires on the hearth
Each under his roof-tree,
And the Four Winds that rule the earth
They blow the smoke to me."*

— KIPLING

Sentiment plays a part

Centuries ago, the open fireplace was one of the principal contrivances to contribute to the health and comfort of man, and in these latter days a sentiment has grown up about the fireplace that is cherished in the bosom of practically every true, home-loving American.

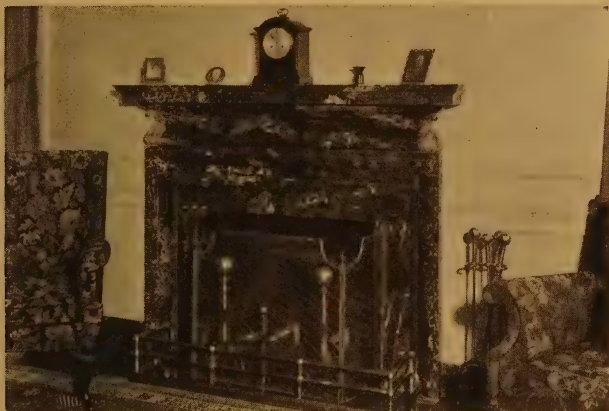
Hamlin Garland's tenderly pathetic story,

“Martha’s Fireplace,” well illustrates this point; and we heard recently of a Pittsburgh financier who went to great expense in time and trouble to have an old-fashioned fireplace, replica of that in his boyhood home, built into his office in the strictly modern, steel skyscraper building that he occupied.

An essential in the home

Every home should have a fireplace, if for no other reason than the luxury of an open fire on an autumnal or wintry evening; and marble is the ideal material to employ in its construction, since it conforms to every demand of modern interior decoration for the tastefully furnished home. That it is the most appropriate material available for such usage is borne out by the early history of fireplace construction.

The principle of the chimney was probably understood long before the practice of constructing it became general, but it was a rare object even in the sixteenth century. Leland in his “Domestic Architecture” speaks of how “chimneys were conveyed by tunnells made on the syds of walls betwyxt the lights in the hawle” of Bolton Castle and expresses his surprise at this innovation.



A marble mantel dominates the room.

Origin of the chimney

The first chimneys consisted of the entire house, the fires being built in the middle of the hut or building and the smoke escaping through a hole in the roof. The next step, described by Viollet-de-Duc in his "Habitations of Man," was a sort of chimney built over the opening of the roof. This was followed by the construction of jambs on each side of the fire in order to avoid lateral currents of air, and the chimney flue was brought down to within a few feet of the fire. Here for the first time we see the occasional use of marble.

In milder climates we find the portable brazier, without any provision for the outlet of the smoke,

the system generally of the Greeks and the Romans. These braziers often were very elegant pieces of furniture, but death from the poisonous charcoal fumes was not uncommon. In colder climates, the brazier reappears in the form of the smoky lamp of the Laplander and Esquimau.

Methods of mediæval times

The hearth in the middle of the hall still existed as late as the fourteenth century. The great logs were simply piled on andirons and the smoke escaped through the louvre on the roof. According to Putnam, the idea of building the fireplace against the wall probably originated in England in the eleventh century at the time of the Norman conquests. Since the roofs of the fortresses were used for defense, the fireplace was moved to an outside wall, and an opening made in this wall above the fire for the exit of the smoke. This led



Fireplace in the Chateau Langeais.

to the ordinary chimney as it is now built. Rothery, in his "Chimney Pieces and Ingle Nooks," takes a different viewpoint. He claims the change from a

central fire to a semi-enclosed fireplace and chimney was brought about through the practice of building a field fire against a rock and protecting it on each side with stones piled one on another.

Size fixed by law

At first fireplaces and flues were very large. In France, royal edicts as late as 1724 fixed the size of the flue, dictating a width of 3 feet and depth sufficient to admit the chimney sweep. Practically all of the more pretentious installations were of marble, elaborately carved and highly polished.

In this country old-fashioned fireplaces were often 8 feet long and 3 feet deep. So great was the draught that screens were necessary for protection from the powerful currents of cold air. Large hoods were sometimes built above them and hospitable benches grouped about the opening. This hood was afterward abandoned, partly because it was thought to interfere with the decoration of the room and partly because of the desire for novelty. The smoke, in many of these designs, would enter the room and, to offset this, the mantel and shelf were lowered.

In the oversize fireplaces of the Middle Ages, the problem was to correct the smoking. The first



In the Chateau Chenonceaux.

recorded effort to study the matter seriously was made by Louis Savot, a physician of Paris, who died in 1640. He was the designer of the famous fireplace at the Louvre. Several of his ideas have been adopted in present-day methods.

Smoking was a problem

The smoking chimney continued to vex the architect for many years. Benjamin, Count of Rumford, in his *Essays* published in 1798, says: "The plague of a smoking chimney is proverbial, but there are many other very great defects in open fireplaces . . . which, being less obvious, are seldom attended to." It is interesting to note that the problem of keeping a marble fireplace facing from presenting an unsightly appearance was, because of the ease with which the material

could be cleaned, one that did not vex our forbears.

Many improvements made

After Savot came Gauger, in 1713, with a ventilating fireplace. Then followed many improvements, both for the consuming of smoke and for the form of the chimney throat, until today there is no reason at all why anyone should bear with a smoking or an ineffective fireplace.

The development of the fireplace, therefore, corresponded with the general advance of domestic architecture. It was early seen that the separate parts that make up the chimney-piece possessed decorative possibilities, and the builders began to recognize the fireplace as one of the chief interior features. Today, just as the fireplace dominates, psychologically, in the home's life and activity,



Marble is quiet in its beauty.

it is architectural wisdom that it dominate likewise in the surrounding design and decorative scheme—that it form the leading motif in the general plan.

Beauty of marble outstanding

Such harmonious dominance can most easily be attained if the fireplace is of marble. For marble is so essentially outstanding in its beauty, its inherent charm of surface and texture, that it is impossible to disregard its existence even when it is very sparingly and simply used.

Contrary to general belief, marble fireplaces are comparatively inexpensive. The general complexity of the design and the ornateness of the carving determine the price rather than the cost of the actual material used. With marble readily available in any quantity and in a diversity of



Marble is never commonplace.

colors; the average marble mill with its up-to-date equipment is prepared to furnish mantels, either in stock designs or made up from special drawings, at very reasonable figures.



No painting is required.

Marble universally adaptable

Marble fireplaces are always in good taste. They give to library, sun parlor, living-room or dining-room a distinction that no other decorative means so readily achieves. Moreover, marble adapts itself to any interior treatment, from the simple Colonial to the most elaborate of the French periods. It is suitable alike to the bungalow or the palace, to the 8-room cottage or the 40-room mansion; and, always, it enhances the beauty of the whole interior scheme.

The question of upkeep with such mantels is practically non-existent. Marble does not need re-finishing—it retains its color and finish indefinitely. It is not affected by temperature changes. It is easily kept clean.



MARBLE IN BATHROOMS

Law and order were not the only institutions that crashed with the overthrow of the Roman Empire. The bath disappeared into the Dark Ages even more disastrously. And it has been a fearfully long while regaining its traditional and rightful importance.

The Roman baths

Bathing among the Romans was elevated to the fine arts. Their luxurious baths attained a degree of magnificence that has never been equalled, either before or since. The imperial thermæ, covering enormous spaces in the heart of Rome, were a combination of library, gymnasium, garden,

lecture room and bathing establishment. Emperors lavishly spent the nation's revenues in constructing these wonderful plants, and dedicated them to the public to excuse their profligate extravagance; so it is that the baths of Titus, Trajan, Caracalla and Diocletian have been immortalized by history.

The baths of Caracalla, still stately and imposing even in ruins, could accommodate 16,000 people at one time, being more than a mile in major circumference. They were profusely adorned with beautiful paintings and statuary, and the walls were sheathed in vari-colored marbles. Moreover, the huge structure was equipped with apparatus built upon sound engineering principles.



The satisfaction of inherent cleanliness.

The modern bath

But while laurels for achievement in this direction should rightly go to the ancients, to the American architect and builder belongs the honor of designing and popularizing the modern bathroom, seen at its best in this country. It is not so long ago that we jested about the Saturday night ablution as an institution; and in comparatively recent years a hotel builder startled the world by saying that he intended erecting a hostelry of several stories, every room of which would be equipped with a bath. Strange that the march in architectural progress, rapid enough in almost every other line, should have, until the last decade or so, regarded the bathroom door as an impassable barrier. But, fortunately, the last few years have brought a decided change for the better; today a house is not considered desirable unless its bathroom measures up to the highest standards—with appointments beyond criticism.

Charm with utility

The architect has combined luxury with practicality, charm with utility, and beauty with economy; for he has at his command, ideally suited for his purpose, the use of a material that is distinctive in its appearance, durable beyond a lifetime's span, reasonable in its cost, economical of

upkeep—and one that affords him an infinite variety of pleasing color schemes.

This material, of course, is marble—the ultimate in comparison with those building materials that may possibly be considered for bathroom construction. Marble is inherently sanitary, most easy to keep clean, and practically impervious to moisture. It is readily procured; and because of its small initial cost and absolute freedom from any maintenance expense, it is from the economic



The polish of marble is time-proof.

standpoint alone the most satisfactory material available.

Translucence a factor

Everyone has noticed the translucent properties of marble—the beautiful lustre of polished marble wainscot or flooring. This is due to the light penetrating only for a short distance into the material and there being reflected from the surfaces of the deeper lying crystals. Obviously, light is most desirable in a bathroom; these light-reflecting qualities make marble an ideal aid in shaving and other details of personal hygiene.

Along with its utilitarian virtues, marble has a beauty unique among building media. It cannot be satisfactorily duplicated by any artificial process. Whether its translucent surface is plain, or marked with an intricate pattern of veining and mottling, there is a richness of texture that is in itself decorative and luxurious.

A source of satisfaction

A bathroom with marble tiled floor, marble wainscot, marble enclosed shower, marble radiator top, marble window trim, marble wash basins—such a room is an ever-present source of satisfaction to the discriminating home owner, and a joy to his most fastidious guest.



GARDEN FURNITURE

FROM EARLIEST TIMES, MARBLE HAS BEEN
THE FAVORITE MATERIAL FOR
BEAUTIFYING GARDENS

Gardening an ancient art

Undoubtedly, the art of gardening is one of the oldest of human occupations. Father Adam himself has been referred to as the first gardener; and history records that the ancient Egyptians, Assyrians, Greeks and Romans, as well as the

Chinese and Japanese, were well versed in garden craft.

The hanging gardens of Babylon, for instance, were ranked as one of the seven wonders of the world. They consisted of twenty plateaus rising one above the other and resting on walls 22 feet thick; each plateau was planted with trees or other vegetation and was watered artificially. Sculpture and masonry entered into the formation of the Egyptian gardens, and water was obtained from the Nile.

Marble plays important role

It is interesting to note that from the earliest



A "perfect harmony"—in marble

times down through the ages marble has played an increasingly important role in beautiful gardens. While the Greeks were partial to fine expanses of well-kept grass, with occasional fruit trees and gorgeous beds of flowers—mostly roses, lilies and narcissi—they also employed marble lavishly in walks, statues, temples and shrines which gleamed like alabaster under the brilliant Mediterranean sun.

The earliest Romans planted vineyards and orchards of apples, pears, figs and mulberries—and always a profusion of roses. From descriptions in the letters of Pliny and Cicero we learn that many of these ancient gardens included extensive domains, terraced, graded, embanked, adorned with every kind of edifice and device for ornament and rest, and beautified with numerous fountains and divers species of trees, vines and shrubs. Marble was the preferred material for fountains, pergolas, benches, walks and the like, and it was used freely wherever the opportunity presented.

Nature as a servant

That these gardens were extremely formal is evidenced by Hamlin's statement in his treatise, "European and Japanese Gardens." He says: "The ancients regarded nature as a servant, not

as a mistress, and indulged little sentiment for nature in the abstract. The same is largely true of the Renaissance gardeners. They did not seek to counterfeit the meadows and the forests, the hills and vales of wild nature, or to bring trees and shrubs and topography into any semblance of the accidental combination of a natural landscape. Their gardens—pre-eminently those of Italy—were each designed as a decorative setting to the palace or villa, or as pleasure grounds in which what was most pleasing was the human element—the evidence of design, symmetry, order, balance, contrast, ornament; not the aspect of natural growth, but the evidence of nature subdued to human control.”

Monks developed the art

Gardening as an art of luxury received but scant attention during the Dark Ages; the monks of the Middle Ages, however, developed the art to a position of importance; and, during the Renaissance, its practice was carried on as a recognized accompaniment of its sister art, architecture. Bacon, during the time of Elizabeth, wrote that “without it, buildings and palaces are but gross handiworks; and a man shall ever see that when ages grow to civility and elegance, men come to build stately sooner than to garden finely.”



Such marble benches will last indefinitely.

Many books available

One of the first books on gardening was "De Yconomia de Housbrandia," by Walter de Henly, written in the sixteenth century; many other books followed shortly by authors in many lands. In most of these works considerable attention was given to the matter of garden structures, such as summerhouses, arbors, pergolas, pools, bridges and furniture. A great concordance of opinion is discernible concerning the use of marble for such purposes. Modern writers on gardening almost invariably devote a considerable amount of attention to this subject, and it is interesting to note



A well-proportioned sundial delights the eye.

that the tendency is generally toward a more extensive use of this material.

This is, after all, only a reversion to early customs. As we have already pointed out, ancient Rome and Greece delighted in buildings and decorations of marble for the garden. Varro's garden at Casinium contained, among other objects, a large aviary, open-air temples and bridges, and among the wonders of Pliny's famous Tusculan Gardens were summerhouses in dazzling marble, alcoves and seats near which bubbled tiny fountains.

Urns and statues of the same material were much used by the celebrated Cardinal d'Este.

Evelyn's and Walpole's writings

At Frascati, Naples and Florence the great villas vied with each other in the sumptuous magnificence of their garden decorations. During the seventeenth century, Evelyn visited Italy, and later wrote of its gardens. He describes whole courtyards given over to displays of marble fountains, statues, vases and urns of prodigious size and exquisite workmanship. Horace Walpole,



Simple lines and chaste materials add charm.

describing some of the older Italian gardens, remarked in his book, "On Modern Gardening," that "seats of marble, arbors and summerhouses terminated every vista."

France, under Louis XIV, displayed, next to Italy, the greatest preference for garden embellishments of marble. At the Tuileries, Versailles, Trianon and St. Cloud were gardens designed by Lenôtre containing fountains with remarkable carvings, statues and therms, benches, balustrades and walks, practically all of them of marble.

In America, too, we have learned the lesson taught by Europe and are using marble in the attainment of delightful garden effects. We have discovered that garden furniture is comparatively inexpensive and readily procurable.

Simple pieces have charm

These pieces need not be elaborate nor need their use be limited to large or pretentious gardens. A sundial, a bench, a bird bath, a graceful urn, a walk of irregularly shaped slabs—any one of these can frequently be employed with much success in a small garden or on a small strip of lawn. It is not altogether necessary, moreover, that these objects, in order to justify their use, be strictly useful. It is enough, ordinarily, that they



The grace of pure design.

be beautiful, provided they are not incongruous. It would be a mistake, for example, to place a marble seat where it obviously would not offer the slightest inducement for a halt and rest; but to refuse to admit to one's garden a charming marble sundial, for instance, on the highly practical ground that it is not as accurate a timekeeper as one's watch, would be the height of folly.

A delight to the eye

Mr. F. A. Waugh expresses this same thought aptly in his "Landscape Gardening": "The introduction of stairways, balustrades, urns, foun-

tains and statues in a much-frequented garden, supposing the articles to be in themselves pleasing, must always be a satisfaction to the human habitués. The eye delights in them all. So that when we have quite laid aside the attempt to deceive the senses into a feeling of rural solitude, and are working along professedly artificial lines, nothing gives greater pleasure than well-executed and well-disposed architectural and sculpturesque



Marble suggests strength and integrity.



Age can only mellow marble.

features. This proposition needs no argument or explanation. It is self-evident, but none the less pregnant for its obviousness."

Marble frequently chosen

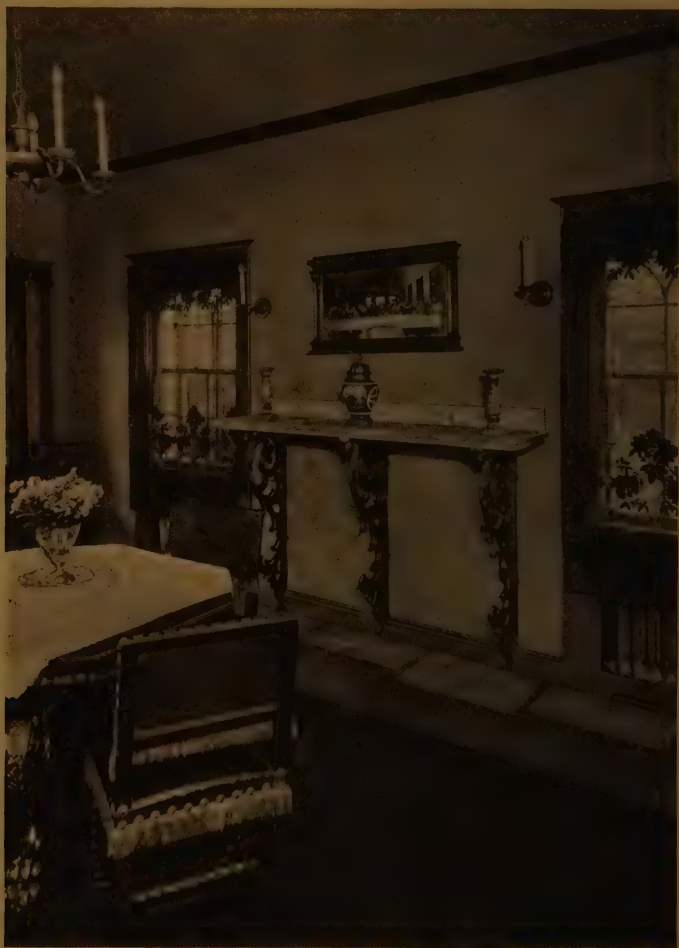
Certainly, then, the material that has come down to us as most closely associated with the famous gardens of history—the material that, even in small quantities, is most powerfully suggestive of richness and charm and eternal endurance—must be most frequently our choice for garden adornment. And the fact that this material—marble—is readily obtainable at reasonable prices, is a felicitous fact for the man of modest means.

ON the following pages are depicted several additional views of representative marble installations.

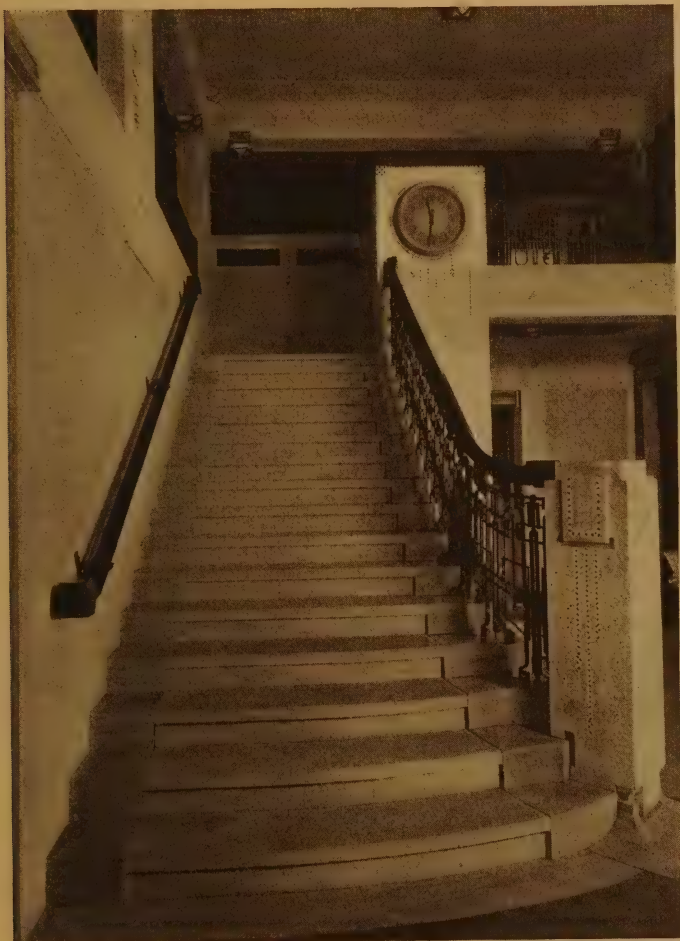
There is No Substitute for Marble



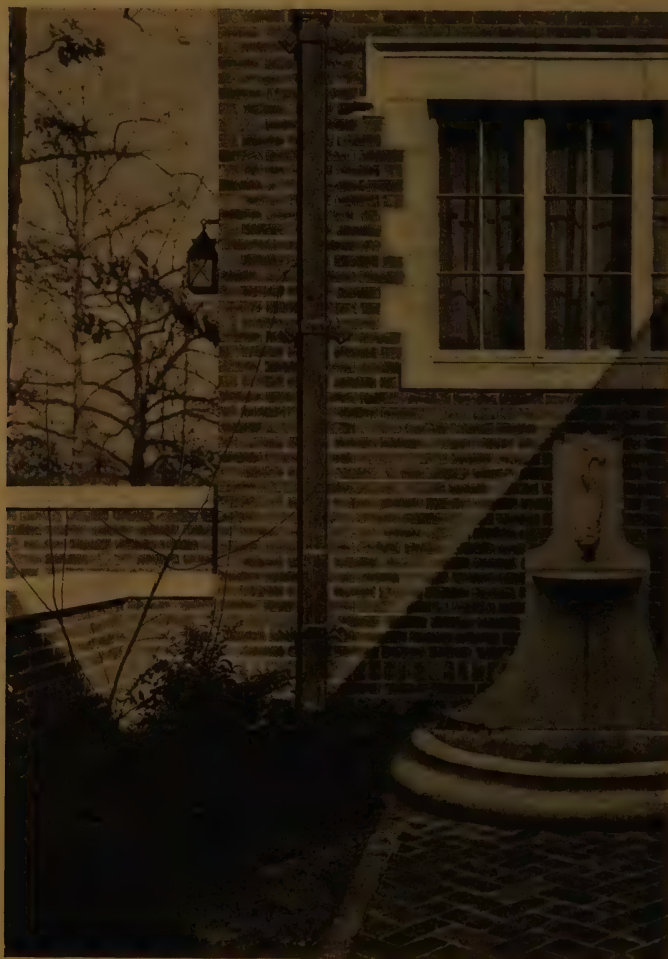
Marble was used here for treads, risers and face strings.



A mere touch of marble—in shelf and floor border—serves to distinguish this dining-room.



Original in conception, this residential stairway design was most effectively executed in marble.



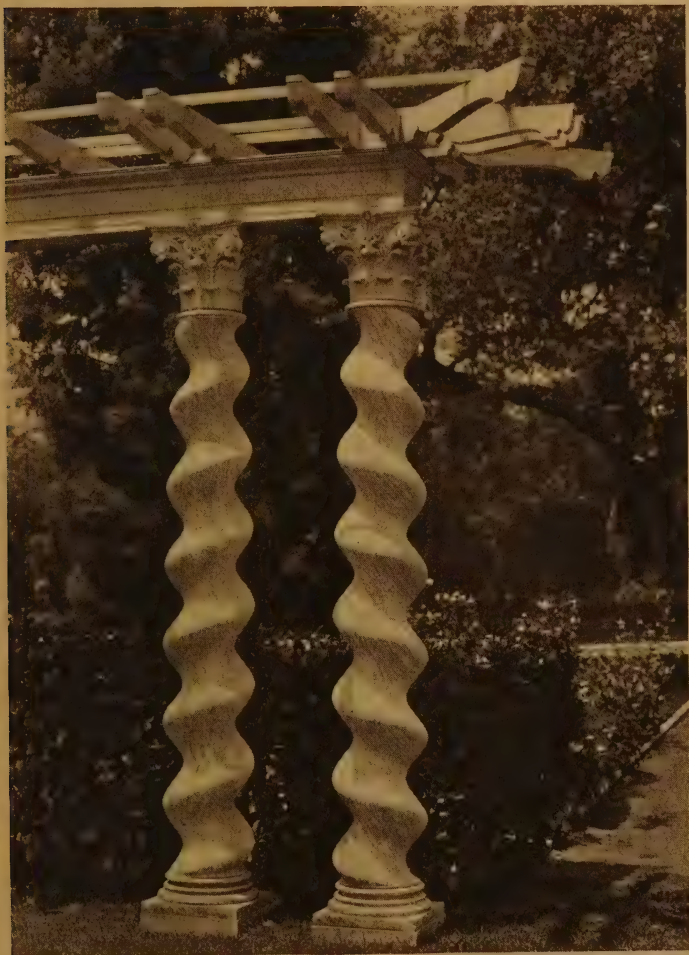
Marble for trim and fountain in a southern residence.



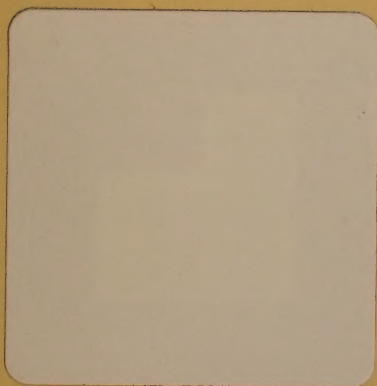
White marble against green shrubbery!



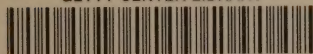
A white marble and red brick bridge on a Long Island estate.



Unique marble columns form a decorative feature in this Pasadena, California, garden.



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